

Bye Bye Beyond Baroque? -page 6



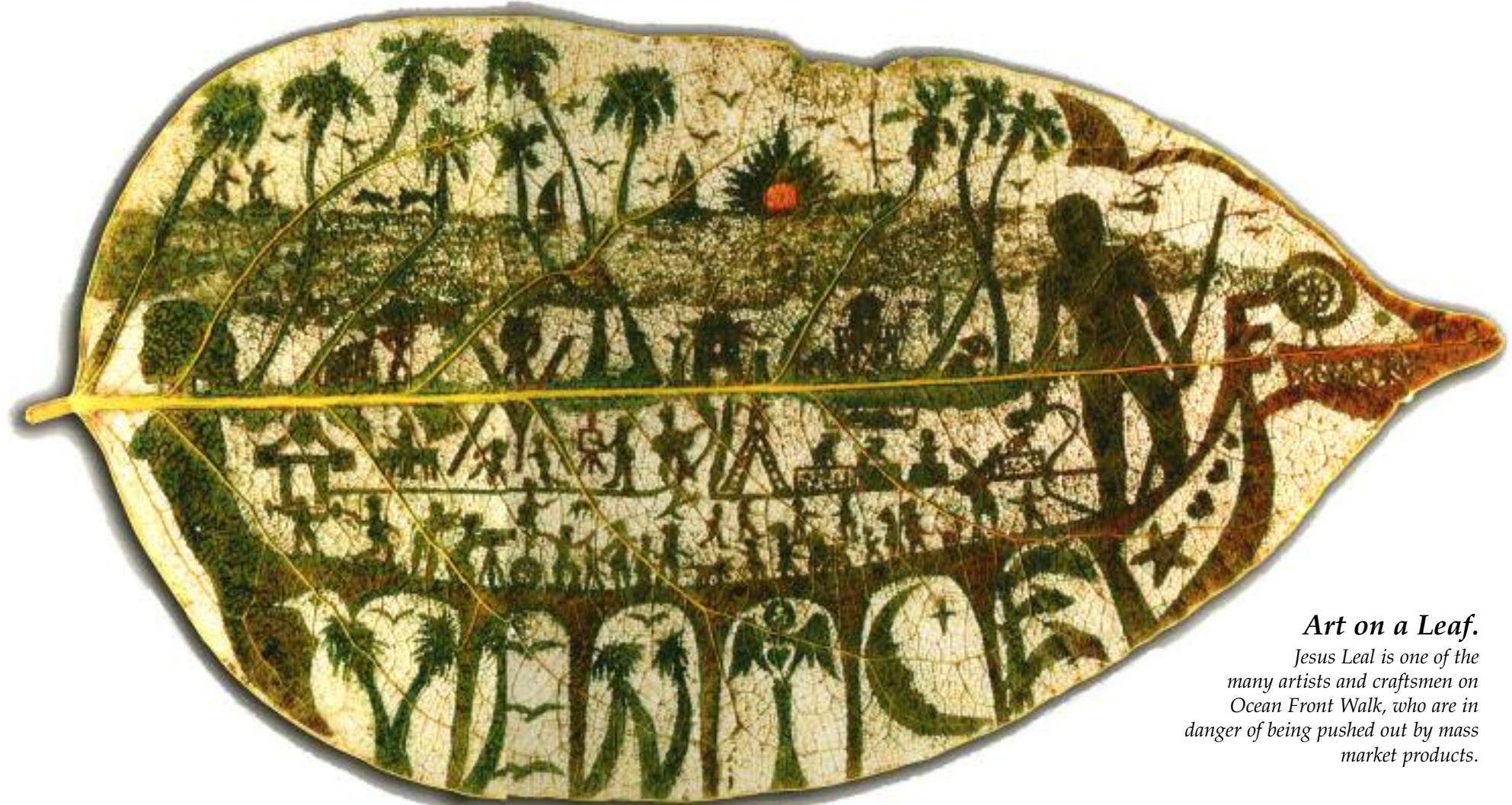
John Haag, a founder of the Beachhead, graces the wall at Danny's Deli

FREE VENICE SINCE 1968 BEACHHEAD

August
2007

#310

P.O. BOX 2, VENICE, CALIFORNIA 90294 • www.freevenice.org • Beachhead@freevenice.org • 396-0811 or 399-8685



Art on a Leaf.

Jesus Leal is one of the many artists and craftsmen on Ocean Front Walk, who are in danger of being pushed out by mass market products.

The Art of Ocean Front Walk

By Della Franco

This beautiful artwork is an example of a hand-made piece of art by Jesus Leal. Jesus has been making art for 23 years. He started coming to the boardwalk of Venice in 1987. He uses leaves found in the semi-tropical area of the Barrancas del Cobre located in the Sierra Madre Mountains of Chihuahua, Mexico.

The leaves come from a tree unlike any other, the Tampinzerano tree, whose leaves are diversely shaped, fibrous and particularly strong.

Jesus is the Eco-Artist of the 21st Century. He creates a true art form by carving with organic materials meticulous and beautiful silhouettes and life scenes. He is one of the artists who makes a visit to the Venice boardwalk an experience that it is so famous for.

From a leaf comes a story, something that stands alone in its uniqueness and surely deserves the right to be shown to the world. But you might not get a chance to see Jesus's work. He might not be on the beach today or tomorrow or the whole of summer. He might be denied the right to display his art and inspire others because Ocean Front Walk is allowing itself to be overrun with commercial vendors.

There are only so many spaces on the west-side of the boardwalk and they are being eaten up by commercial vendors. Vendors who do not make their own crafts. Vendors who feed off the opportunity to set up a display of plastic crap and sell factory-made material.

These vendors are coming in droves now. The word is out. Anything goes. Just get a permit. Attend the lottery. Steal a space and you get to sell whatever shit you want to. The ordinance is still being worked on. That is the excuse the police and the Department of Recreation and Parks will say when questioned about their lack of control, their lack of interest in preserving what has been the long-standing rule of the west-side of the Ocean Front Walk - NO COMMERCIAL VENDING!

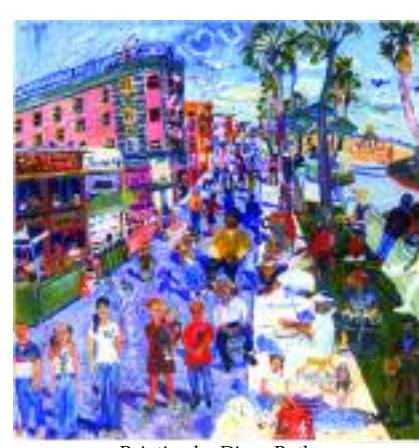
The artists who need to survive on the summer flow of tourists are starving. The ones who have contributed to the entire culture of Venice are being pushed out. Vendors with an agenda to make money are thriving. Vendors with their tables, and credit card machines, with their abundant merchandise from downtown L.A. are dominating the OFW.

Tourists and locals are forced to support people with the drive to make big money in a space that is preserved for free speech and performers and artists who can make their art on the spot.

The scene is becoming more and more hostile. A sketch artist who has been coming to the OFW for many years was verbally abused for

hours because another vendor selling cheap plastic bracelets did not want to move from the sketch artist's assigned space. A fist fight almost broke out because a free speech activist was set up after 12 p.m. in a commercial vendor's space and someone selling soccer flags and umbrellas stood proudly by as the painter was forced to leave.

This is all happening because the city of L.A. is still trying to figure out how to make the ordinance constitutional while maintaining the free speech zone on the westside of the boardwalk.



Painting by Diane Butler

What is so bothersome is how and why these commercial vendors are allowed to obtain a permit in the first place. Why are they allowed to dominate the lottery process? Why can't the Dept. of Rec and Parks, who are supposed to be in charge, be trained to evaluate a vendor's art or craft BEFORE they can obtain a permit. Surely the new ordinance should stipulate that.

There needs to be a system set up that will protect the craftspeople and maintain the free speech zone because it is slowly becoming just another swap-meet.

Please make sure that the public's voice is heard in this new ordinance. Don't buy from commercial vendors, write to your councilman: <www.lacity.org/council/cd11>.

Demand change. Persevere the originality of our Ocean Front.

CASUALTIES IN IRAQ

**U.S. 3640 Dead – 166 this month
U.S. Wounded 26,953 – 1,404 this month
Iraqi Dead: 655,000+**

Source: antiwar.com, Lancet Medical Journal

Cost: \$446+ Billion - Source: costofwar.com



BEACHHEAD COLLECTIVE:
Karl Abrams, Rex Butters, C.V. Beck, Carol Fondiller, Della Franco, Don Geagan, Yolanda Miranda, Jim Smith, Erica Snowlake, Judith Martin-Straw, Alice Stek

The FREE VENICE BEACHHEAD is published monthly by the Beachhead Collective as a vehicle for the people of Venice to communicate their ideas and opinions to the community at large.

The Beachhead encourages anyone to submit news stories, articles, letters, photos, poetry or graphics of interest to the Venice community. The staff reserves the right to make all decisions collectively on material published. There is no editor on the Beachhead. The printing is financed by ads and donations. The articles, poetry and art work express the opinions of the individual contributors and are not necessarily the views of the Beachhead Collective.

To submit material, include your name and telephone number. Anonymous material will not be printed, but your name will be withheld on request. If return of material is desired, a stamped self-addressed envelope is required. No payment is made for material used.

Mail: P.O. Box 2, Venice, CA 90294.
Web: <www.freevenice.org>
Email: <Beachhead@freevenice.org>

Beachhead Sustainers:

Richard Abcarian • Karl Abrams
Linda Albertano • Helen Alland

Elinor Aurthur

Beyond Baroque

Jennifer Baum • C. V. Beck

Chuck Bloomquist

Nancy Boyd Williamson

Phil Chamberlin, RIP

Steve Clare • Stephen Cohen

Maureen Cotter • John Davis

Fred Dewey • Bob Dolman

Steve Effington • Lisa Ezell

Ed Ferrer • Peter R. Force

Don Geagan • John Gibson

Jesse Glazer • Bridgett Gonzalez

Meredith Gordon

Robert Greenwald

Pamela Gruber

Joseph Gross • Jeffrey Hirsch

John Haag, RIP • Ted Hajjar

Marjorie Hinds • John Kertisz

Joan Klotz • Linda Laisure

Larry Layne

Jay Levin • Linda Lucks

Stash Maleski • Mary Milezciak

Debra J. Miller • Susan Millman

Tina Morehead

Barbara Palivos

Olga Palo • Elena Popp

Sherman J. Pearl

Nancy Raffaelli Richards

James Schley • Linda Shusett

Jeanmarie Simpson

Jim Smith • Alice Stek

Surfing Cowboys

Suzanne Thompson

Venice Peace & Freedom

Carol Wells • Simone White

Annual Sustainer: \$100.

Individual Subscriptions: \$35/year

Institutional Subscriptions: \$50/year

Send to: Beachhead
PO Box 2, Venice, CA 90294

Where Art Meets Crime

By CJ Gronner,

Ahhh, Venice. Beachside bohemia, tourist attraction, art colony, "Dogtown," close-knit community ... criminal haven?

It is indeed all these things, and it's sometimes hard to know which one you're dealing with. Last Friday brought this into sharper focus than normal at The Brick House art opening for Paul Gronner's "This Is How We Roll" exhibit of new works on skateboard decks (Check it out over the next few weeks and SUPPORT LOCAL ARTISTS!).

Friends, family, neighbors and strangers turned out to enjoy art, tunes, cold beers, and a fun Friday night close enough to bike or walk to (though many props to people who made the drive from Manhattan Beach, etc, to support their friend).

Among the strangers was a fellow who immediately made himself known to all with his loud cursing and derogatory remarks to the women present. You could smell the booze on him, and the crazed look in his eye was hard to miss. The thing was, as residents of Venice, you get pretty used to this type of character and tolerate it as just part of the scene. So we did. People looked at the boards, and caught up with each other, laughing over beers and that day's stories, all the while casting wary glances at the Guy Who Would Not Shut Up.

I asked him to watch his mouth once and got scoffed at. He was all high-fives and back slaps with the guys present at first, so we all just kind of let him be, hoping he'd get bored and leave soon. But then he started grabbing at the women. He grabbed my visiting Mother and asked her to make out. He picked up a five year old girl in the air to do who knows what. Her Dad grabbed her away and left the place entirely. This was all while the guy was still in a jovial mood.

We discussed calling the police ... but what was the charge? An annoying drunk (more likely cracked out) guy in Venice is business as usual and our police have better things to do, right? He got increasingly more aggressive, showing his biceps and tattoos to any male that got close, and continued to harass any female passing by with comments about their physique and his lewd intentions.

We continued to try and ignore him - but it was really starting to ruin an otherwise lovely night, that Paul had worked very hard to be ready for and deserved to celebrate with his community. This cat was bloody and sweaty, and freaking everyone out, and I commend my friends Pete and Justin (incidentally, and interestingly, the ones from M.B., NOT Venice) for talking to/putting up with him, in an attempt to keep him calm and away from the ladies. The guys who DO live in Venice - and can usually be counted on to bounce any troublemakers at any party - recognized the crazy aggression and wanted nothing to do with this dude. But still, what was the charge?

Some wine was spilled and a dear female friend knelt to help clean it up. Unfortunately, this left her well-toned ass exposed. Homeboy wound up and slapped her posterior SO HARD, she was still in pain hours later. That was it. She screamed at him and stormed outside to call the cops...and call them again when they didn't show up the first time. Unbeknown to us at the time, the owner of The Brick House had already called when told what was going on.

Pete and Justin kept talking to the guy who thought his ass-slap was hilarious. Everyone else either steered clear or buzzed about it all outside on the corner. The kind of amazing thing was, through it all, it remained a fun party! I guess that is part of the resilience you build up by living in Venice, which is a great thing! But still, the guy remained inside and no one knew when he was really going to snap, because it had become real clear that he was a dangerous guy (plus that bloody part was a bit unsettling).

The police finally came, the story was explained, and they asked if our friend wanted to press charges. And that if she did, she'd have to go to court and all that. Great. But to her credit, she was mad enough to say, "Do it." Though it may have felt a bit extreme to see him walked out in cuffs for being a drunk brute, it turned out to be a really good thing. Needless to say, we were all happy/relieved to see him go. The party resumed to full force lightheartedness and it was joked about that Paul had orchestrated a good publicity stunt for his cool art. Slick.

The more I thought about it though, and it has been discussed amongst we who were present, was the question of when do you know when it's all cool and Venice, and to let it be, and when do you act and get help? It's a really fine line



To Fred Dewey On The Occasion Of His 50th Birthday

Dear Beachhead,

We are homeless. Fred gives us a home, shelter, a roof over our heads.

He feeds us organic & delicious food in the forms of words & art. He clothes our naked bodies - exposed to the elements of greed - with garments of imagination & conscience. In Los Angeles particular - an industry town that produces poison - he saves me, he saves us. For we are a 'we,' an 'us,' a family, a tribe. As long as we have brothers & sisters like Fred, we have a shot at surviving.

Michael Simmons

Who's A Venetian?

Dear Beachhead,

I was recently told off for calling my gang of friends and myself "Venetians" in a photo caption, by a person who is "Dogtown."

I have lived in Venice for over a decade, volunteer teaching the arts to kids at Venice Arts every Saturday morning for five years, support pretty much only local businesses, shun the A.K.B. Pinkberry, think the condos going up everywhere, the \$200 T-shirt stores AND the headless/limbless Beyonce statue are ridiculous, go to every Venice event, and do my best to be only a positive force in the community.

Transplanted Minnesotan who is an 11 year resident of Venice and would love to have been born here but there was nothing I could do about my parents' geography from the womb and promotes Venice, CA. every chance she can and loves the city and its residents as much as her hometown, seems a bit cumbersome.

So, Dogtown friends (who I love and respect and think are lucky they WERE born here, but whom I suspect had nothing to say from their womb chambers either), what WOULD be o.k. to say? I aim to please. ONE LOVE!

Abbot

From the Beachhead Collective: Dear Abbot, Being a Venetian is a state of mind, not a DNA test. Keep on calling yourself whatever you want. Self-identification is even accepted by the Census Bureau!

Lincoln Place Lives

Keeping greed at bay is a winnable, but costly fight. The cost of giving up is way higher. Most of us will live long enough to witness the planet run out of one or two indispensable resources. Let's use our large brains and realize the empirical fact that growth is not sustainable.

The people of Venice do not want their home to look like the opening shot of CSI: Miami. Maybe we can get AIMCO to go away and welcome them back when they learn that billions of dollars can still be made without hurting people. It's not as easy -- they'll have to work at it and probably earn a little less -- but they might at least think of their grandchildren: a boatload of money won't help you when the water runs out.

Spike Marlin

sometimes, as this night demonstrated. I guess the answer is just to have each other's backs and keep an eye out ... and know what your limits are before things get out of hand in a scary way. This night could have ended a lot differently, and I'm grateful now that we did "over-react."

Ahh, Venice. "Where Art Meets Crime." Literally.

* Full disclosure: Paul is my brother. Both he and his art are WONDERFUL. Congratulations on a great show, Paul!

GREENBRIDGE

MEDICAL CANNABIS EVALUATIONS

Allan I Frankel, MD
C.E.O.

3007 Washington Blvd, Suite 110
Marina Del Rey, CA 90292
GreenBridgeMed.com

Tel: (310) 821-9600
Fax: (310) 496-0150
alan@greenbridgemd.com

The Senate's Blank Check for War on Iran

By Chris Floyd

As you may know -- unless you rely on the corporate media for your news, of course -- on June 11, the U.S. Senate unanimously declared that Iran was committing acts of war against the United States: a 97-0 vote to give George W. Bush a clear and unmistakable *casus belli* for attacking Iran whenever Dick Cheney tells him to.

The bipartisan Senate resolution -- the brainchild (or rather the bilechild) of *Fightin' Joe Lieberman* -- affirmed as official fact all of the specious, unproven, ever-changing allegations of direct Iranian involvement in attacks on the American forces now occupying Iraq. The Senators appear to have relied heavily on the recent New York Times story by Michael Gordon that stovepiped unchallenged Pentagon spin directly onto the paper's front page. As has been pointed out, John McCain cited the heavily criticized story on the Senate floor as he cast his vote.

It goes without saying that all of this is a nightmarish replay of the run-up to the war of aggression against Iraq: The NYT funnelling false flag stories from Bush insiders. Warmongers citing the NYT stories as "proof" justifying any and all action to "defend the Homeland." Credulous and craven Democratic politicians swallowing the Bush line, hook and sinker.

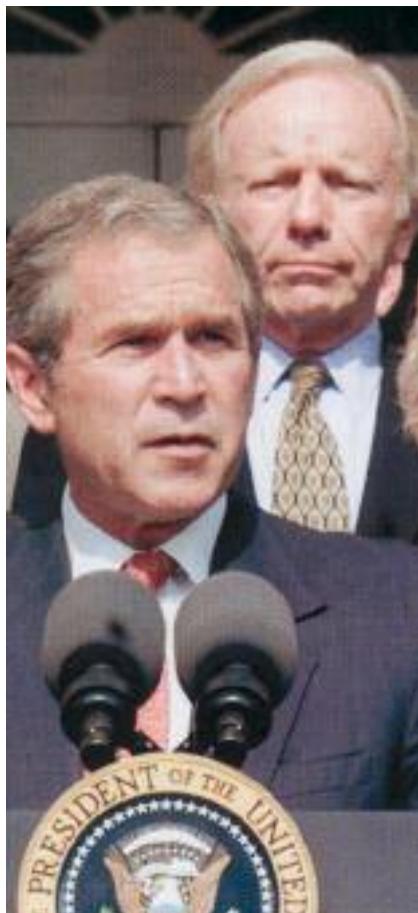
To be sure, stout-hearted Dem tribunes like Dick Durbin insisted that their support for declaring that Iran is "committing acts of war" against the United States should not be taken as an "authorization of military action." This is shaky-knees mendacity at its finest. Having officially affirmed that Iran is waging war on American forces, how, pray tell, can you then deny the president when he asks (if he asks) for authorization to "defend our troops?" Answer: you can't. And you know it.

This vote is the clearest signal yet that there will be no real opposition to a Bush Administration attack on Iran. This is yet another blank check from these slavish, ignorant goons; Bush can cash it anytime. This is, in fact, the post-surge "Plan B" that's been mooted lately in the Beltway. As you recall, there was much throwing about of brains on the subject of reviving the "Iraq Study Group" plan when the "surge" (or to call it by its right name, the "punitive escalation") inevitably fails. Bush put the kibosh on that this week ("Him not gonna do nothin' that Daddy's friends tell him to do! Him a big boy, him the decider!"), but that doesn't mean there isn't a fall-back position -- or rather, a spring-forward position: an attack on Iran, to rally the nation behind the "war leader" and reshuffle the deck in Iraq.

Of course, the United States is already at war with Iran. We are directing covert ops and terrorist attacks inside Iran, with the help of groups that our own government has declared terrorist renegades. We are kidnapping Iranian officials in Iraq and holding them hostage. We have a bristling naval armada on Iran's doorstep, put there for the express purpose of threatening Tehran with military action. The U.S. Congress has overwhelmingly passed measures calling for the overthrow of the Iranian government. And now the U.S. Senate has unanimously declared that Iran is waging war on America, and has given official notice that this will not be tolerated. It is only a very small step to move from this war in all but name to the full monty of an overt military assault.

We've said it before and we'll say it again: there is madness at work here. There is no other word for it. As I noted a few years ago:

Homo sapiens is the only species that dreams of its own total demise. Our brief history



George W. Bush and Joe Lieberman (Independent, Conn.)

of conscious thought is replete with vivid scenarios of the end of life on earth....Religion has produced most of these -- giddy, voluptuous nightmares of universal extinction, usually by fire, at divine order. A favored remnant is always saved in such tales, of course, but only after being transformed into some different, higher order of being. The gross human body -- that bleeding, fouling, endlessly replicating sack of earth -- is gleefully consigned to eternal oblivion.

It seems that some ineradicable nihilism pervades us, like a virus, now dormant, now flaring: something in us that wants to die, to be done with the long, overhanging doom of mortality -- and to take the world with us. Our grandiose visions of the future seem to hide, at their core, a secret, desperate anxiety about the profound meaninglessness of existence -- an anxiety that often disguises itself in elaborate fantasies of the afterlife, in dreams of "dominance" for one's "own kind" (nation, tribe, faith, race, ideology, etc.), or in the eroticizing of death, war and destruction.

Instincts for preservation, sentiments of affection, the drive for pleasure -- from the most basic bodily urges to the most sublime creations and apprehensions of the intellect -- act as counterweights to this dark virus, of course. They provide for most of us, most of the time, enough fragments of meaning -- or at least sufficient distraction -- to get on with things, without too much resort to world-engulfing visions or the extremes of nihilistic anxiety.

On the individual level, the calibration of these competing impulses can be intricate, subtle, ever-shifting, because the individual mind is so complex and all-encompassing, yet also so enclosed, so unlockably private as well: an infinitely supple tool for managing the conflicts and contradictions of reality. But on the broader level -- species, nation, group -- human consciousness is, of necessity, a far more blunt and brutal instrument.

There, our brain-fevers and anxieties rage more virulently, lacking the counterweights of individual feeling and the quick, intimate responsiveness of the private mind. In the group-mind, the fantasies that root in the muddy fear of meaninglessness can emerge full-blown. Thought and discourse are reduced to broad strokes, slogans, codes and incantations, with little correspondence to reality. Awareness of this tendency can mitigate some of its effects; but the group-mind's fundamental falsity and unreality almost invariably infects the thoughts and actions of group leaders -- and eventually many of the group members as well.

Thus we can sometimes say, not entirely metaphorically, that nations "go mad," hurtling themselves toward ruin, embracing self-destruction, lustng for violence and death, sick with nihilism -- although this sickness is always painted in the colors of patriotic fervor or religious zeal, or both...

Now draw these dangerous streams together, and you have a portrait of the blunt and brutal group-mind at work in the leadership of the world's most powerful nation. The folly, fantasy and death-fetish of the Bush Regime -- long evident to anyone who cared to see -- were finally "revealed" in the mainstream media recently by the quasi-official Establishment oracle, Bob Woodward. His latest insider portrait, *Plan of Attack*, offers -- in the usual, easily-gummed pabulum form -- a few tastes of the bitter truth behind the Regime's mad, ruinous war crime in Iraq.

The corrosive nihilism at the heart of the enterprise ate through the gaudily-painted sur-

THE RESISTIBLE RISE OF ANTONIO V

By Jim Smith

The hero of a million kids in the barrios is in trouble. But unlike Superman struggling to overcome the kryptonite planted by an evil villain, Antonio's fall is one of his own making.

His fake fairy tale romance with Corina Raigosa, with his resulting name change from Antonio Ramon Villar, Jr. to Antonio Villaraigosa ended officially on June 8, followed in July by the announcement that he had been having an affair with Telemundo anchor Mirthala Salinas. Should he now be called Antonio Villasalinas? The affair was an open secret to insiders at L.A.'s city hall (as is his rumored - but yet to be announced - affair with another young woman), but to Venetians and others in the hinterlands it was a shock.

Here in Venice, where free love was practically invented, not many of us care about Antonio's affairs except as more examples of his duplicity. In 2005, Antonio had seemed like a savior to Venetians, winning 74 percent of the vote against incumbent Jim Hahn. Yet the bloom was quickly off the rose as the new mayor began acting much like the old mayor.

A few months after his inauguration, it was disclosed that Antonio had ridden a corporate jet owned by Ameriquest to the Detroit funeral of civil rights icon, Rosa Parks, no less. And just recently, it came out that he had spent a few hours with Mirthala Salinas before climbing on the waiting jet. Did he tell Corina that he had to leave early to catch an airliner?

In spite of his lowly beginnings in the working class neighborhood of City Terrace, Antonio has always been a player. He had already fathered two girls

before he married Corina in 1987. He was sometimes in trouble with the authorities as he was growing up. But he and boyhood chum, Gilbert Cedillo, dreamed of someday playing in the big leagues of politics. Unfortunately for Antonio, he thought he could play with the big boys, and be a player, at the same time.

He took to wearing expensive suits, driving new cars and, with his entourage, being the center of attraction at tony restaurants and nightclubs from Pasadena to Venice. At Peoples College of Law, he was a classmate of Maria Elena Durazo, who shared much of his ambition. She later became the Executive Secretary of the L.A. AFL-CIO, after her husband Miguel Contreras, who had held the office, died of a heart attack under unusual circumstances. Maria Elena could not be part of Antonio's entourage because of her gender. It's for boys only. But Antonio did form a firm alliance with Fabian Nuñez, who as political director was the brains of the AFL-CIO's election strategy.

Fabian and Antonio remain close today. When Antonio was termed out as Speaker of the Assembly, he passed it on to Fabian. When Fabian's affair with Mirthala was over, he passed her on to Antonio. Fabian, always the smartest kid on the block, saw a train wreck down the track and returned to his wife.

Many things get passed around within our unaccountable power structure. But one of the entourage refused to play. Even though he shared a lifetime of association with Antonio, Gilbert Cedillo was not willing to step aside for the future mayor who had set his eyes on the 22nd State Senate seat in 2001 for which Gilbert had already announced.

Cedillo, who had been one of the most respected labor leaders in L.A. before he entered politics felt Antonio had gone too far. Gilbert refused to back down, forcing Antonio to run for city council. He saw Antonio's actions as a

-continued on page 10

Neighborhood Councils: White, Rich, Homeowners

By Jim Smith

There is new evidence to substantiate what many have long suspected - L.A.'s neighborhood councils do not represent or reflect the population of the city.

The councils, which are spread across the city, are too white, too rich and too slanted toward homeowners. The evidence comes from the preliminary results of a Cal State Fullerton survey conducted about neighborhood councils. It has been posted on the web at www.city-watchla.com/content/view/526/75 (click on CityWatch report).

The survey, conducted by Social Science Research Center at CSU Fullerton, which is run by Raphael Sonenshein, purports to be a random sampling of past and present neighborhood council officers. Its data describes a system that is skewed against renters, Latinos, and those with household incomes under \$100,000 a year. The results are for the entire Los Angeles neighborhood council system. (The Venice Council currently includes two Latinos and two African-Americans out of 21 board members.)

Here are the percentages taken from the neighborhood council (NC) survey, and compared with the latest census data for Los Angeles:

Renters on NC: 11.4%

Renters in LA: 61.4%

Whites on NC: 71.7%

Whites in LA: 30%
(non-Latino)

Latinos on NC: 10%

Latinos in LA: 48%

African-Americans on NC: 10.4%

African-Americans in LA: 10%

Asians on NC: 4.2%

Asians in LA: 11%

\$100,000+ household income on NC: 42.4%
\$100,000+ household income in LA: 17%

Not reported in the survey was the percentage of non-English speaking residents of Los Angeles. However, it is likely to be skewed from the population. A case in point is the Venice Neighborhood Council which under Progressive leadership had purchased interpreting equipment. After it was turned over to the new non-progressive faction that ran the Board, beginning in 2006, it was never used again.

Other evidence that neighborhood councils may have outlived their usefulness was reflected at the hearings sponsored by the Neighborhood Council Review Commission, a body mandated by the city charter to recommend changes in the NC system to the city council.

At a meeting called for the entire westside on July 12, only three Venetians showed up at University High, and none of them were on the Venice Neighborhood Council Board. There were a sprinkling of board members from NCs in Mar Vista, West L.A., Westchester, Brentwood and Pacific Palisades. Most of the nearly all white audience that did turn out wanted fundamental changes in the councils including restricting it to residents (currently those who work or own property but don't live in the district can also run for office).

According to Mark Siegel, an NC Review Commissioner, a July 16 meeting in the San Fernando Valley produced a higher turnout but the only Latino in the room was L.A. City Councilmember Richard Alarcon, who had come to welcome the group. Siegel, a long-time backer of neighborhood councils and founder of the CityWatchLA.com website, acknowledged the imbalance found in the Cal State survey, and said: "It is preposterous to think that we are representatives of the entire community and therefore deserve more power."

The neighborhood council system was founded for some rather cynical reasons during



The Venice Neighborhood Council (pictured above) is one of 96 neighborhood councils within the city of Los Angeles.

the regime of former Mayor Richard Riordan. He was faced with two problems. Parts of the city, including the Valley, Hollywood and the Harbor, were considering secession. At the same time, he believed the mayor did not have enough power. His solution was to revise the city charter to shift power from the city council to the mayor, and to include a neighborhood council system to win public support for the charter revision.

The new neighborhood councils were promoted as an alternative to secession. Ultimately, only the Valley voted to secede, but its vote was overruled by the negative vote in the rest of the city. The neighborhood council system also served as a potential counterbalance to the growing power of labor movement based on Latino and African-American voters. Not a bad development in the eyes of Republican Riordan.

Seven years down the line many neighborhood councils have become tools of homeowner groups and chambers of commerce. Residents, particularly those who rent and are below the medium income remain disempowered. The abysmal findings of the 2007 CSU Fullerton survey are even worse in many categories than were those of the June 2004 USC Neighborhood Participation Project's survey. This means that no progress toward making neighborhood councils more representative has been made in three years, or indeed, since their founding in 2000-01.

Perhaps one of the options the review commission should recommend to the city council is that the neighborhood councils, which seem to be dying a slow death, should be put out of their misery. The people of Los Angeles - and Venice - need real power in their communities, but it will not likely be handed down from above.

Report on the July Venice Neighborhood Council Meeting

By C.V. Beck

I attended the monthly meeting of the Grassroots Board of Officers, July 17, at Westminster School.

As usual, the agenda was, in my humble opinion, about twice as long as it needed to be and allowed for the minimum of public comment divided into two parts, widely separated in time. There were about 20 members of the public present and about 21 officers of the Board, Mark Grant from Councilperson Rosendahl's office, and a policeman from the Pacific Division. There were a few small bottles of water available. Some of the more heated items on the agenda were the proposed "Eruv" for the boardwalk, an accommodation for the more orthodox people within the Jewish community.

When I looked at this online at the GRVNC website, I was only able to get a few fragments of this proposal to appear. I don't know if this would be a technical problem on my computer or from the GRVNC. It would not be the first time that something is supposed to be online and is not or only partially present.

An "Eruv" is a kind of line of demarcation within which activities can occur on a religious day for Jewish people. Some persons were opposed to this because of the possibility of bird injury. Sylviane Dungan, a board member, was objecting to the supporting poles which would hold up the monofilament as unsightly visual clutter although I was not convinced of this. I personally was not opposed to it.

The other hot topics were: a letter from Food Not Bombs which had as an attachment our Bill of Rights. Peggy Lee Kennedy spoke about the Boardwalk matter as being constitutionally very important. Linda Lucks, from the Boardwalk Committee, seemed more concerned with the rights of the merchants on the east side of the Boardwalk.

In the matter of the Ray Hotel, Marta Evry spoke in opposition, stating that this variance in the height restrictions would set a very negative precedent for Venice. Arnold Springer also spoke on this matter as bad precedent.

Emily Winters spoke of the need for public restroom facilities in Venice, saying that we really need to address this positively. There was some discussion of the Santa Barbara procedures for "helping" people who have to live in motorhomes. DeDe Audet felt that we should implement this here in Venice. I left the meeting at 10 p.m. and they were not yet through the agenda.

Lincoln Place TENT CITY REPORT

By C.V. Beck

Tent City is once weekly, Saturdays, 10 to 5, southwest corner of California/Frederick Streets, in Venice, California. That would be east of the Ross/Ralphs parking lot in what we have been calling the free speech area or Squirrel Square (currently squirrel-free all summer long). Maybe we should start calling it Crows Corner instead? Anyway, we have snax and chat all day long about various and sundry.

On Sunday, August 5, the Lincoln Place Tenants Association will be having our 20th BIRTHDAY CELEBRATION at Penmar Park Recreation Center, childcare room, potluck starting from 9:30 am til 11. BIRTHDAY PARTY FROM 11 TIL NOON! .Hope to see you there. (B there or B square, right?)

It's pretty quiet here at Lincoln Place this summer. In the case of Marlin v. AIMCO, the judge has reversed and the Marlins have won. We will not be returning to court in Malibu (Civic Center Way off of Cross Creek, Judge Sarmiento's courtroom W)

until after the Labor Day weekend, that would be a status conference only --with an anticipated trial date to be set for sometime in November, 2007 (probably) in the CEQA (California Environmental Quality Act) matter.

Well, it was quiet but now there are SCEP inspections for the remaining residents of Lincoln Place and we are in the midst of this event as I speak. More coinkidinks?

Elinor Aurthur, community activist, urban planner, writer and former Venice councilmember, 1942 - 2007

Elinor's involvement in the Venice Community Coalition

We had the privilege of meeting Elinor over five years ago when a group of us in Venice formed the Venice Community Coalition to fight against a horrendous development called Lincoln Center. The developer wanted to build a mega-commercial and luxury housing development project on Lincoln Blvd. It quickly became clear to all of us that Elinor was very smart, and had excellent ideas about how such projects could be improved by making them be within the scale and character of the neighborhood, and pedestrian-friendly. She helped the group come up with a positive view of what it wanted to see in the community, rather than just fighting against what it didn't want.

From that experience we organized the Envision Venice event. That was in 2003. It brought together residents, business owners, government officials and architects and design professionals to brainstorm about a comprehensive view of development on Lincoln Blvd. During meetings to prepare for the event, Elinor's way was to listen calmly to what others had to say, and then finally speak up with a fresh perspective that almost always put things back on track. She was never loud or overbearing. In fact, what she had to say was so succinct. She had a habit of speaking softly in that beautiful voice of hers. It made you listen intently so that all the interrupting and cross-talk would come to a halt.

Venice Community Coalition holds regular Thursday night meetings. Elinor always talked about the need for public spaces that would engage people. She truly believed that communities should be developed in a way to promote human interaction. And though she was a professional planner, she really liked the fact that we in the Venice Community Coalition were ordinary citizens who cared about our community. Through years of weekly meetings, she never pulled rank, never held herself above the group because of her expertise. She taught us a lot about planning, even taking us on field trips with her, going to places that we wouldn't have gone to otherwise.

And with Elinor's help, we have had successes. Also thanks to her help with the Envision Venice event and report, in which Elinor played the major role, the Lincoln Center project was defeated. At the hearing about the project, one commissioner after another sited the report as the definitive voice of the community.

And from this also came a Community Design Overlay for Lincoln Blvd., which is a guideline for pedestrian friendly buildings on Lincoln. And now our council office is about to embark on a Master Plan for Lincoln Blvd. a first comprehensive study of its kind for a street in Los Angeles. Grieg Asher, chief planning deputy for the council office was especially excited about having Elinor's help in this.

Elinor often spoke of empowering people—to envision the kind of community they wanted to live in. And this was a major theme of Elinor's life. She believed in empowering the working people, the poor and the homeless. Over the years, Elinor brought our attention to the inequities in our community, the need for affordable housing, and the need to preserve housing for the diversity of people in Venice.

Elinor was idealistic and a visionary. She was the kind of person who believed that to be part of a community was more than just living in it and driving to and from work. She lived her life doing things to make the community, and the world, a better place. We feel lucky to have known her. She was our friend.

*Laura Silagi, David Ewing,
Jerry Jaffe, Mindy Taylor-Ross
For the Venice Community Coalition*

Elinor Aurthur, who was born on March 8, 1942 in Newark, N.J. and died last month in Venice, was a committed activist, a loving mother and a wonderful friend.

A graduate of Reed College, Elinor registered voters in Mississippi in the Freedom Summer of 1964, spent time in Nigeria with the Peace Corps and was a member of the Communist Labor Party from 1970-1982.

She enthusiastically fought for Venice as an elected board member of the Grass Roots Venice Neighborhood Council, the Venice Community Housing Corporation, the Venice Community Coalition and other groups.

As an urban planner, she helped people displaced by development get the services they need. Her daughter, Jenny, seven siblings and myriad friends will miss her terribly. Donations can be made in her name to preserve the Ballona Wetlands at ballona.org.



Elinor Aurthur was a freedom rider in Mississippi during Freedom Summer in 1965. She helped disenfranchised African-Americans register to vote for the first time in their lives.

Douglas Eisenstark salutes the Beachhead for its coverage of the Lincoln Place crisis.

Douglas Eisenstark L.Ac.
acupuncture and herbs
safe, compassionate care
for appointments: 310.403.7018

Practicing in Venice
and Santa Monica since 1996.



Elinor Aurthur in the 1970s.

Paper Birch for Elinor

The day after you die
I go and lie down
where the paper birch
touches the water,
reaches toward that other birch
reflected and remote,
the water not to be crossed.
Nor will I cross to the place
you've gone, just yet.
But like the tree limbs
longing downward toward
the lake's unforeseen motions
I lean toward you
dear friend, are you there
in the water's doubling
of this world?
Is the soul a watery thing
or an ether, a fire?
Are you happily dissolved?
I'd like to believe
in your shimmering,
though I don't know what
I believe, other than this
semblance of you.
We both loved trees.
Remember when we put our arms
around the ponderosas
in the San Jacinto mountains?
And Yellowstone when
lightning chased us
among the charred trees?
And the way you walked
under southern magnolias
in your stories?
I would like to bring you
to this paper birch at sunset
the white bark lit
like a rare manuscript
illuminated
at the back of a cave,
only no letters or glyphs
mark the lines lightly
scored on the trunk.
You would've liked
this place. Perhaps you do.

- Regina O'Melveny

ACE TROPHY
"NOT JUST A TROPHY SHOP"
609 ROSE AVE.
VENICE CA. 90291

WHAT WE DO!

DIGITAL ECO TSHIRTS
FINE ART SCANNING/GICLEE PRINTING
MOUNTING AND LAMINATION
LASER ENGRAVING/AWARDS AND PLAQUES
CUSTOM PROJECTS BIG OR SMALL
www.aceimaginggroup.com

310.399.6290

SINCE 1960

Bye Bye Beyond

By Rex Butters

Loving Venice is living with loss. From the loss of the original canals, to the gentrification of the remaining canals, with neighborhood defining businesses and services choked out by unreasonable rent increases, and friendships and communities torn apart by more unreasonable rent increases, we try to reassure ourselves with what remains, but is anything safe in Venice from short sighted meddling?

Apparently not. Recently, internationally acclaimed activist, singer, poet, and rock icon Patti Smith, ran into Fred Dewey at a late night cafe. Dewey directs Beyond Baroque, for four decades Venice's literary lighthouse, known worldwide along with San Francisco's City Lights and New York's St. Mark's, as Holy Temples of the Word. Beyond Baroque regularly hosts appearances by a who's who of acclaimed authors while providing a home and supportive training for neophytes and unknowns. Although she has regularly sold out large rock venues for thirty years, the surprisingly traditionalist Ms. Smith approached Dewey about the possibility of getting a reading in Beyond Baroque's small under-ventilated performance space.

Such a widely recognized and cherished cultural treasure would appear to be beyond the reach of the mundane Monopoly mentality that too often dictates the painful changes afflicting

our community. But through cronyism, closed door meetings, and the bland indifference of its elected representatives, Venice may be on the verge of losing its most envied and recognizable cultural institution.

Fred Dewey bristles and burns with a mission to keep Beyond Baroque in its familiar home in the old Venice City Hall, and took time out from his campaign to explain why Beyond Baroque and Venice are inseparable.

Fred Dewey: Los Angeles is so fascinating, because it's always been this tremendous contest between some of the most progressive, innovative thinking and some of the most reactionary, entrenched invisible power in the whole United States. It's been a kind of laboratory. I would love to see Los Angeles, and Venice especially, become a laboratory for public life, and I think the arts are really important to that. That's one of the things I was so proud of with the Poetry Wall, curating that, because to get poetry out into the public realm in a permanent lasting way, to pay tribute to the people who have been part of the history of Venice in the arts, I think is an affirmation of something that's really important in the Venice spirit.

I am so happy those poems went up on the boardwalk. There are tourists from all over the world that see those poems. I love that Exene quote. She was our first librarian. "Part the free-

ways/let my people go free." And her son, Henry Mortensen, we have his chapbook in the store, he's doing a music night in a couple weeks. That's history, too. To be able to reach multiple generations, to nurture multiple generations.

When the mayor said Venice was at the forefront of arts in the city at Bill Rosendahl's inauguration, I really took that to heart. It was a very encouraging comment. I just wish we had more tools for follow through.

Beachhead: How long has Beyond Baroque been in operation?

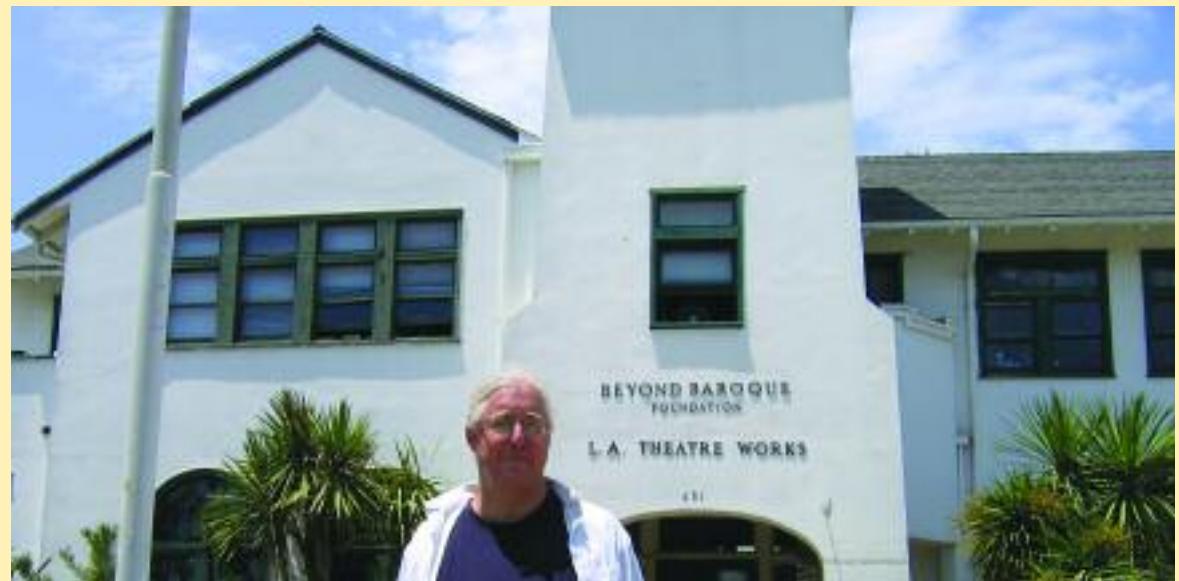
Fred Dewey: We started in a storefront on Abbott Kinney in 68, and then moved to Venice City Hall in 1979. That was a result of Prop 13. The city wanted to get the building off its hands, so we offered to keep it up and make good use of it in exchange for low rent. Since I've been there we've been doing two or three events a week.

One of the great things about that building and Beyond Baroque being there is we have poets, writers, and artists from all over the country coming to Venice. It's the synergy of poetry, and the arts, and the publishing, and the archive, and the gallery, and the building, and the history of the building that makes it such an unusual destination for people. We bring in a lot of people from all over the place. At our workshops, we have people driving sometimes 30 to 50 miles. So, site has always been a really big part of what I think about and what I try and do. Site is crucial. I'm not one of these postmodern nomadic globalistic kind of people. I really think neighborhood is crucial, which is why I was so involved in the neighborhood council movement in the mid-nineties.

Neighborhood, site, history, the history of artists and poets in a community, that's where the identity, that's where the character, the sense of self comes from. I think the artists and writers are the best at helping us to get a sense of who we are and where we are in time and in space.

I was happy to have the first full-fledged public presentation of the imprint, Beyond Baroque Books, present at the hanging of the Venice sign. I don't know frankly how many people walking by the booth could appreciate some of the experimental poetry we publish. But the fact of the matter is, we're there and I'm eager to have the organization generating from a very concentrated point outwards and who knows where it gets picked up and carried on. But to be in that booth at the Venice sign hanging, history is so important and keeping that history is so important.

That is what makes Beyond Baroque so unique. How many presses can say, "Wow, we were really happy to premiere our books in our



Director Fred Dewey at Beyond Baroque, the former Venice City Hall.

Photo by Rex Butters

Danny's delivers in Venice

The critics are raving about Danny's...

"Danny's is a deli with a difference..."
Terrific Food... Delicious... Delectable... Outstanding...
a daily haven for a community of regulars... the very model of the genre."

- L.A. Times, 4/07

Breakfast • Lunch • Weekend Brunch • Dinner • Happy Hour
23 Windward Ave at Speedway • 310.566.5610 • Validated Parking
Call or visit us online at www.Dannysvenicedeli.com

Call and order Danny's delivered to your Home or Office



LINDA LAISURE
Director

HELPING OUR MOBILE ELDERLY

1020 Rose Ave., Venice, CA 90291
homeassistedliving.org
License #I91600385

Phone: (310) 392-5175
Fax: (310) 452-6263
Email: llaisure@aol.com

William B. Leaf, III

Automotive Inc.

"A Service to Recommend"

1745 Abbot Kinney Blvd.
Venice, CA 90291
310/822-3227
310/822-2657 FAX

Imports - Domestic
Engines, Clutches, Brakes
Electrical, Cooling Systems
AC, Steering - Suspension

Baroque?

neighborhood?" You think of these presses as faceless, locationless entities. I think as much as getting away from location is sort of the trend right now with the internet, I think there's also a yearning to go the other way. I think it's important for poets, artists, and writers to have a home, a public home. I don't mean a bed and roof, that helps too. A place where they can gather.

Beachhead: How long have you been director of Beyond Baroque?

Dewey: I came on the board in '95, and became director in '96, so about 11 years.

Beachhead: How many directors were there before you?

Dewey: About seven or eight. Yeah, I've been there 11 years. We've had a lot of really great initiatives come out of Beyond Baroque. We did a couple of citywide festivals involving all kinds of different communities, the World Beyond Series. We've been working really hard on the archives trying to document small press work and alternative artwork. The programming has been a lot more aggressive under my tenure, we're doing a lot more than the center used to do. We're trying to get more different kinds of voices and groups from around the city, but also community related stuff—that intersection between community, politics, art, and poetry. It's really crucial to have a space that is noncommercial, that is committed to emerging work, that can be a home and a refuge for people that don't always fit into the larger society. Given the present political climate right now, I think not fitting into the larger society is a badge of honor.

Beachhead: How big is the archive?

Dewey: We probably have about 30-40 thousand items in it. Small press poetry, there's chapbooks, we've been getting donations from all over the place. We got a really wonderful historical thing, the shelves from the Midnight Special Bookstore. They gave them to us, which was really great for me to have that. We're dependent on donations, so it all comes in donations. Small press poetry, experimental fiction. With chapbooks, there's very few places to find them, see them, look through them, and be inspired by how easy it is to publish stuff. Archiving that is very important. I believe our chapbook index is online now, most of it. I've been deliberately trying to get photos of LA poets and San Francisco poets on the walls so people can see that and realize where they fit in the history.

Beachhead: Tell me about the workshops.

Dewey: We have five free workshops going on, and they meet in the bookstore surrounded by the chapbooks, surrounded by the photos. It's all part of feeding a cultural possibility for these people, who as I said, drive sometimes 30 or 40 miles for these free workshops. It's completely open so anybody who walks in can attend the workshop. It becomes a kind of support structure for people trying to find their voice. We get the elderly, teenagers who can't stand high school or college, or can't afford it.

I'm also really glad we've had quite a variety of people facilitating the Wednesday night workshop. We've been having published authors from LA, who work 2-3 months to help so the workshop participants get exposure to a lot of different kinds of feedback. But again, coming into the building, and having it be a site, a gathering place in a neighborhood, in a 1906 building, that's the miracle of the place.

Pat Russell, who worked out the deal with us in 78-79, who knows what her motivation was, but I think it was a really great gift. The collaboration between the city and Beyond Baroque has been really really important for the city. I've calculated how many people come through the building in the course of a year, people who are



Fred Dewey and 300 poets posed on April 7, 2002 in front of Beyond Baroque.

Photo: Mark Savage

affected by the work that happens there, and it's about 10-15 thousand people. It's very organic, it happens slowly.

You want to come to the city, you want to come to the center, I think it's a magnet for a kind of cultural spirit from all over the country. For example, I ran into Patti Smith about a month and a half ago in front of the Novel Cafe in Santa Monica. She was asking me for a reading. Now why would this super mega-star who was on Jay Leno the next night want to come to Venice and Beyond Baroque? Because there's something very special and unique there.

I was feeling really discouraged because there was this horrendous piece in the LA Times magazine about the new cultural order in Los Angeles, and it was a DJ, surf clothing designer, and a real estate broker. A real estate broker! I have nothing against these things, but it said these were the hipster factors in the new cultural order in Los Angeles, and I read this. I grew up in New York, and it would be inconceivable in any really civilized city that this would be called culture. I was ranting, reading this thing out on the sidewalk, shouting, furious, I was livid. I was stunned, I was exhausted, I sat back in the chair and everyone was clapping, and who would walk up to me at that exact moment but Patti Smith, and she said, "Fred, we were just talking about you and Beyond Baroque. We really want to come back and do something there."

It has been one of my dreams to have her at Beyond Baroque, but I also think this is a sign that shows you the potential. This is a cultural appeal, it wasn't just, I want to go to the beach and I love the sun. I just remember seeing Patti and Lenny Kaye at the table signing books and were so happy to be in a literary center that really cared about the kinds of things we care

"Your Local Shop for Scrumptious Food and Sinful Chocolates"



MARKET GOURMET
THE WORLD IN YOUR KITCHEN

Monday - Friday 9 am - 7 pm
Saturday 10 am - 7 pm • Sunday noon - 6 pm
1800A Abbot Kinney Blvd., Venice, CA 90291

310-305-9800
Additional Parking after 5 pm
and all day Saturday & Sunday behind the store.

6 LOS ANGELES LOCATIONS!

StorQuest[®]
SELF STORAGE

State-of-the-Art Facility • Controlled Access • Month-to-Month Rentals • Boxes, Locks and Moving Supplies • Open 7 Days

Playa Vista
12821 W. Jefferson Blvd.
Just a 1/2 mile east of Home Depot
(310) 301-7867



Hollywood	(323) 660-9090
Torrance	(310) 371-1355
Downtown Los Angeles	(310) 227-0015
West Los Angeles	(310) 477-6964
Los Angeles	(323) 295-8500

2ND MONTH FREE RENT!

Limited time offer. Must present coupon at Move-In. New Customers only. Subject to availability. Ask manager for details.

www.storquest.com

Bye Bye Beyond Baroque?

about. It's so rare. For me to be able to give inspiration to Patti Smith, that's something I can really be happy about. It's not about celebrities, it's about keeping that spark alive so that as the culture becomes more anonymous and more globalized and more impersonal and more commercial, this little spark is fanned and can grow to a full flame and illuminate everything.

I get into that, because I think sometimes people who are dealing with one problem after another day after day don't realize how important these things are to the strength of a community and its identity. On the other side, we're working to recuperate Venice poetry history, also to be a new kind of voice in publishing. Our imprint, Beyond Baroque Books, is very experimental, but people up at City Lights were telling us they thought what we were doing was the most interesting stuff in the country. That kind of stuff, I hope and I trust that the politicians can begin to understand why this is important for the future of the city.

There's all this talk about LA being a cultural capital, but the infrastructure is very weak, and it's very fragile. Unless it gets some attention, precious things get lost and we can't ever get them back. That's why if I have one legacy to Venice, it's to get a long term lease for this building. I don't want a temporary home, I want to know Beyond Baroque is safe.

Beachhead: How close are you to a long term lease.

Dewey: I don't know. I think the powers that be recognize the concept, but I'm not sure the will is there. There's a lot of pressures for us to move downtown, to move to other parts of the city that are more centrally located. Well, that pulls out a key strut in the Venice scene. You pull out a key strut in the Venice scene, and Venice ceases to be what it is for the rest of the city, and the rest of the city loses something.

Beachhead: You would think that at this point in your history there are powerful people who want you to stay.

Dewey: You'd think. They've yet to come out of the woodwork. I consider myself a strong advocate for this because of my experience with the building, and the community, and why they love to come to Venice. But people have a very short term perspective in Los Angeles. They've seen so many key things disappear that they become numb, they retreat into their private homes, and this privatization of experience is a key aspect of Los Angeles and its great weakness as a cultural capital. Culture is a public thing. It feeds the roots which can be private, but it's got to be public. And there's got to be a long term perspective.

Every great cultural city has had people who are really looking to long term. And they're not just looking at it for their private collections, or their own personal libraries, they're looking at it for the people, for the citizens, for the public, for the kids, for the old people, 20 years, 30 years, 40 years, 100 years, 200 years from now. You don't see people talking about 50 years from now, 100 years from now. People aren't thinking in those kind of terms, and they've got to start. Venice could be wiped out in 10 years if people don't think about what it is and how much it contributes to the city.

Beachhead: What can you tell me about Venice's literary history?

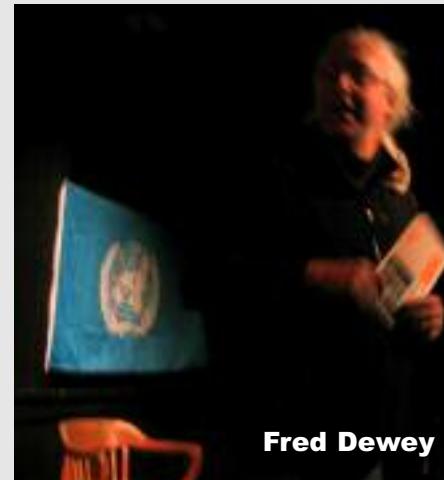
Dewey: I was really quite happy and stunned to learn that through Stuart Perkoff and various other people, Charles Olson came to Venice and my understanding is he wanted to restart the art school Black Mountain here in Venice. I believe in that complex that Small World Books is in now. It was very rundown, so this would be probably the late fifties, early sixties. I think it

was through Stuart Perkoff. The introduction to Perkoff's book, by Robert Creeley, is very clear about how highly Olson thought of Perkoff and how Perkoff provided a quality to this experimental civic project that Olson was so committed to that had to do with dealing with reality, and dealing with the darkness that people experience. Not just with manic celebratory poetry, but a poetry that is really engaged with the difficulties and the good things in communities. Perkoff's "Venice Poems" are an amazing example of that.

Once I learned this I went back over Perkoff's work, and I can see why Olson felt such an affinity. It's very interesting, because the histories we get from San Francisco and New York don't talk about any of this, and I think that's quite deliberate. Los Angeles has been this unmanageable presence in American culture, and because so many people are focused on Hollywood rather than the other stuff, the fact that we have this really strong, almost counter-Hollywood culture here has always been ignored. Because it turns out in San Francisco and New York, they're interested in Hollywood, too.

The Beats in San Francisco, fantastic, a lot of attention to infrastructure and mentoring from Rexroth and all the others. Ferlinghetti's incredible City Lights. Nonetheless, they didn't seem to understand what was happening here. Venice is very special and unique. One of my commitments to Beyond Baroque has been to culturally revive some of that and focus on it. I've got a few book projects that deal with this. One with Philomene Long and her works with John Thomas talking about some of the intellectual infrastructure that's happening here, that's never been taken seriously.

The history of experiment in Los Angeles is very strong, and really innovative, and very distinctive, a voice that is sorely needed in the general cultural voice of the country. To me, it starts in Venice. It's alternative mentality. I think unbeknownst to even many of us in Venice, the same alternative culture formations that make Venice so distinctive even now, were happening in the cultural realm, but it was happening outside of



Fred Dewey



Gary Leonard takes a picture at the poetry wall on Windward Plaza: from left: Majid Naficy, Viggo Mortensen, John Thomas, Philomene Long, Fred Dewey, Wanda Coleman, Ellyn Maybe, Tony Scibella. Obscured by Leonard: Linda Albertano, Frank T. Rios.

publicity. The poets in Venice especially were not attracted to publicity the way the poets in San Francisco were. They rejected it. They didn't understand it. They didn't want any part of it, because they're so close to this huge machinery and they see what that machinery is really like.

Everyone else in the country just sees the glittering artifacts, whereas here in Los Angeles, you actually have a day to day experience of what happens to people in the industry, how they behave, etc.

Beachhead: In NY and SF, everyone was riding Ginsberg's enthusiasm.

Dewey: Ginsberg was really, really important. He was a great organizer. I think everyone at all interested in culture and alternative politics owes him a great deal. He knew how to work the machinery very well. The people down here rejected that machinery, certainly in the fifties and sixties.

-continued from page 7

And the darkness. You hear that in Morrison. That's why it was so important to get Jim Morrison on the poetry wall. There's a real alternative cultural history that I think is going to emerge over the next few years.

Beachhead: Any truth to the rumors that Beyond Baroque may be leaving us?

Dewey: I don't think there's any danger of us being forced to move. We've been in discussions with Councilman Rosendahl and his staff for almost three years. I think they're eager to try give us at least a temporary home.

My goal is to secure Beyond Baroque in Venice for the long-term. So 50 years from now, Venice can still have this precious treasure, this national treasure. Venice is the core of this institution, and that core makes people uncomfortable. The same way the Venice Beats made the Beats in NY and SF uncomfortable.

There's a certain unruliness and truth telling, honesty, reality. And who would think that would come out of a city like Los Angeles. San Francisco, New York and all the other cities have a big stake in pretending we're really fake, when in fact there's this whole other tradition.

So, Venice makes the city uncomfortable in the same way its artists and writers make other cities uncomfortable. Certain artists and writers, not all of

them. There's also the contemplatives and the people more tied into the academic structure, but Venice is very specific.

Part of it is reaching out to the community to explain why poetry is important to their identity and future, why being there in the long-term is so important. You know, politicians have a lot of things to worry about, and poetry's kind of low on the list. It's low on the list everywhere. It's not like Europe, Russia, China or Latin America where poetry's published in the papers and is part of the national discourse.

The problems we have in Venice are emblematic of problems all over the country. I have long thought that one of the reasons things are so hard here is precisely because they're so rich and so vibrant and dynamic. It can be very threatening to people. It's a wild energy and I think to bottle it a couple times a week and hold it up carefully in front of people in a reading room where the light is focused on the reader and you can clearly hear the words... How many of us sit and listen to crafted speech for an hour and a half? It's a rare experience. It is like trying to bottle a firefly, and I might bottle them for an hour, but then I open the top and let them fly. And they keep returning!

Beachhead: Will the soul of Venice fall under the bulldozer?

Dewey: Gentrification is a blight and a killer of culture. I lived in the East Village in NY and saw the first stages of that, and that's really been gentrified. I go back to my old haunts, and the loss to the East Village culturally has been huge.

Bless the NY City Council because they basically gave La Mama Theatre the building to try to preserve their infrastructure because they were losing cultural organizations. They were losing the heart and soul of the East Village. Artists go to areas where they can live cheaply and do their work. That's why gentrification is so deadly to culture. This notion of a market is tyrannical.

Everyone has to keep moving around, everyone living here moved to Silverlake because they couldn't afford Venice, or now Echo Park, or now Mt Washington, or now San Gabriel. Then they're going to have to live in Arizona. And that's the end of culture here.

This market notion that everything works out, it's just not true. I'm really glad there are so many people fighting to preserve the soul of Venice. But the soul of Venice is really on the line right now.

HUNKER DOWN

By Hal Bogotch

Hunker down
for a battle of wills
that tests the mettle of men.

The red glare of rockets
neither romantic nor bombastic,
blinds the sight of those

who swan-dive in quagmire.
Go straight to Well in the midst of Gaza.
Toss in noble pacemaker and hope

for humble hummus.
Satellite-guided mischief
rains on scalps of the unredressed.

Blessed are thy acolytes
who wear T-shirts emblazoned W W J D,
call letters of an ancient sect

who follow the lamb with slaughter.
Jerry will not fall well.
Zippy taboo and R. Crumb, too.

War is not healthy for vegan free-range bison
with fleas and weak knees.
We cry when onion peelers weep no more.

Hunker down.
Dig in.
Keep your powder dry.

I REMEMBER

I remember your hand
on my ass and
it felt good too...

Did I pull away?
I didn't mean to --

My left ass and
your right hand and
that long arm--
got all tangled up

but you got there fast--
your reaction time is fine--
considering-- all your baggage--
Oh, yes, and mine, too.

C.V. Beck

THE THIEF ON THE WATER

Charles C Purin

eagerness to hear
pervaded the universe
the vision of all
greatness became soul
of all living beings

it will become something
take it easy get a beach chair
go to the ocean.

By Hillary Kaye

encased in storage bins the bodies begin to rot
the world had worked its magic once again
the skies were not broken up with stars or
moons
now a darkness invades the earth.
what had worked and what would work now
it had to be agreed was not the same anymore.
a new plan needed to be thought out
but the architects were out playing golf
and the women were having their toes polished
the smell of feet wafted in a stagnant air
humanity had gone to sleep
and the vision of the future

Visit
www.venice-beachhead.org
for back issues of the
Free Venice Beachhead

Y
R
E
P
O

The Words of the Poets

by Jim Smith

Is it the inspiration of a sunset,
Is it the sound of the surf,
Is it the smell of the sea,
that brings forth
The words of the poets?

Venice born and refugee, alike
they wander on the shore
walking past Her without a glance
searching in vain for
The words of a poet.

Their ranks are thinned
by drugs, suicide and commerce
but some continue scribbling,
muttering, writing for days and years,
then, they meet The Lady.

And who is this Lady of Venice
whose name we do not speak?
She of the sand, the surf and the sea.
She who protects, and torments
the words, and the poets

Before Kinney, before Machado,
before the Tongva people
She walked upon this land,
not a goddess, but a muse,
waiting for Her victims.

And when they came,
She wrapped them
in a gentle embrace
that brings the fog
and clears the mind.

"Just one little poem,
and I'll leave you alone," She lied.
Like loved-starved puppies
they surrender and receive
The Words of the Poets
the words, the words, the words...

To The Vanishing Bees

By Sherman Pearl

On behalf of the human race
I apologize, bees, for making you dwindle,
drift off, disappear.
We've stolen the sweets of your labors,
stung you, swatted you, cursed you and now,
understandably, you've abandoned us,
retreated to hives that drone
like places of mourning for the extinct.

I'm sorry for hardly noticing your absence
till now--on this late-breakfast Sunday,
tasting this honey on toast.
The garden droops with longing, nothing's
buzzing my ears, nothing has lit
on the tip of my glass to sample the nectar.

I still hear echoes of you
thrumming above the pink petals. I picture you
dipping into the stamens, wagging
with ecstasy. I see you buzz off
to the bee-loud glade I heard in the Yeats
of my youth, to the flowerbed
where once on a dare
I captured a bee in my hand and crushed it.

And who'll spread the pollen now,
who'll tend to the garden's nourishment?
Look, my shirt is off, my body receptive as a
rose.
Come sting me!

Ann's
CALLIGRAPHY
Invitations - place-cards
mottoes - poems - logo design
(310) 392-7745

FREE VENICE BEACHHEAD • August 2007 • 9

EXSTACEY

rest in rage

a day like many others except the
fluttering spasms won't wait until
dark forgets the tears in grains of
grandeur mothering answers that
bypass questions asked in the froth
of forgiveness

"hi mom....."

crystalline scratches massage heart
itches in the uteroflo

convexing orbs of dilating epiphany
strive for the suffix at the precipice

repulsing the chrysalis of immutable
suspension

".....i'm here....."

but succumb to the lord's mercy me
what have you done what will i do for
my baby's

".....i'll...be...."

tongue-tied terror respirates a sibylline
lifemask facing the table of gifts and
the void

the space expands to panoptic infinity
where Janis and Jimmy bear witness
from the etherine waste of perpetual
unforgiveness

--John O'Kane



Maureen Cotter

reads from her autobiography

7:30 p.m.
Saturday, August 18

at
Beyond Baroque
681 Venice Blvd.
Venice

LAW OFFICE OF ELENA I. POPP

ELENA I. POPP
Attorney at Law

633 West 5th Street, Suite 2800
Los Angeles, CA 90071

Direct Dial (213) 233-2028
Fax (866) 457-5240
Cell (310) 704-8785

Enforcing Housing Rights including:

- Eviction defense
- Affirmative habitability actions
- Affirmative actions to recover illegal rent charges
- Representation in matters related to redevelopment and the use of eminent domain
- Representation of tenants facing condominium conversion or Ellis Act evictions

Se habla Español

THE RESISTIBLE RISE OF ANTONIO V

-continued from page 3

betrayal of trust. When Antonio ran for mayor in 2005, Gilbert endorsed Mayor Hahn, thereby announcing the end of their 30 year friendship.

Antonio's fall from grace won him a "D" grade on his mid-term report card in last month's Beachhead. Unconfirmed sources said that he was a no-show at the Venice Fest dedication of the Venice sign on Windward Blvd. last month because he didn't want to get booed as he has been in other parts of the city lately. But it wasn't Antonio's dalliances that turned many Venetians against him.

His failure to spend political capital in support of the Lincoln Place tenants when they were evicted and turning his back on the South Central Farmers when they were dispossessed, not to mention leaving City Council Member Bill Rosendahl twisting in the wind on his proposed moratorium on condo conversions had a much bigger impact than where he spends his nights.

Perhaps if some of the South Central Farmers had looked like Mithala, they would still be farming. And if some of the Lincoln Place tenants had private jets to make available to Antonio, they would still be enjoying their garden apartments.

Antonio's story is one that Hollywood, and generations of movie goers, know very well. It starts with a poor kid from the slums who has great dreams for improving the lives of his people. He rises to the top of the heap, but is seduced by the power, money and women he finds there. His people are devastated by his betrayal. At last, a crisis happens that makes him see the light and fight for his people, sometimes at great personal risk. By the late 70s, the genre was so overdone that Steve Martin made a parody of it in the movie, *The Jerk*.

Antonio is not a jerk. But is he destined to redeem himself like the heroes of earlier movies? Or will he end up like the subject of Bertolt Brecht's play, "The Resistible Rise of Arturo Ui" who becomes more and more disreputable until he ends up the paragon of evil? And will we watch the drama unfold like passive movie goers or will we hold Antonio, and all the others, accountable to those of us who voted with such high hopes?

**Support the
Free Venice Beachhead
Venice's Nonprofit Newspaper**

**Beginning in 1968,
the Beachhead has been serving
Venice exclusively and fearlessly.**

**Here's how you can help keep a
free press alive in Venice:**

- **Become a Sustainer – It's \$100/year, but you get four free ads and your name listed on page two.**
- **Advertise – Rates are the lowest, yet the Beachhead distributes more copies (8,000) per issue in Venice than any other newspaper.**
- **Subscribe – Get a Beachhead mailed to your door for \$35/year.**
- **Distribute – Take a bundle (200 papers) each month to distribute on your street.**
- **Write – Submit articles, poems, letters, drawings, etc.**
- **Shoot – Send us photos you've taken of Venice news, art, etc.**

You can reach us at:
Beachhead, PO Box 2, Venice 90294
310-396-0811 • 310-399-8685
Beachhead@freevenice.org
www.freevenice.org

The Senate's Blank Check for War on Iran

-continued from page 3

face most tellingly in a single anecdote. Woodward asks George W. Bush how he thinks history will regard his adventure in Iraq. Bush, gazing out the window, shrugs and waves the question away. "History, we don't know," he says. "We'll all be dead." No fine, faith-filled talk here about God and Jesus and the immortal soul responsible for its actions throughout all eternity -- the kind of zealous patter Bush favors in public statements. This was just the cold, rotten, meaningless core of his grand vision: "We'll all be dead." So who cares? *Après moi, le déluge.*

Who would have thought the floodwaters of this death vision would have risen so high again so soon? Yet here they are again, beating against the gates.

UPDATE I: Jonathan Schwarz points out that all of the Senate's Democratic candidates for president voted for Lieberman's Iran War amendment: Hillary Clinton, Barak Obama, and Joe Biden. Just in case you were expecting a saner foreign policy after the 2008 election.

UPDATE II: Meanwhile, George Milhouse Bush wants to make one thing perfectly clear: even in the highly unlikely (if not totally impossible) event that the Senate grows a rudimentary spine and tries to place the slightest obstacle in the way of a military attack on Iran, the Commander Guy will peremptorily veto it and instigate the mass murder anyway.

Spencer Ackerman at TPM Cafe found this gem of arrogant defiance in "a little-noticed letter from the White House to Carl Levin (D-MI), chairman of the Senate Armed Services Committee." The main subject of the letter was a similar vow to veto any restrictions on Bush's

ability to continue his war crime in Iraq. The passage concerning Iran might seem redundant now, after the Senate's vote on Lieberman's "Persia delenda est!" measure, which puts a gun in Bush's hand and screams for him to pull the trigger, but the President is obviously taking no chances.

Chris Floyd is an American journalist and the Editor and co-founder of the Atlantic Free Press. His work has appeared in print and online in venues all over the world, including the Nation, CounterPunch, Columbia Journalism Review, the Christian Science Monitor, Il Manifesto, the Moscow Times and many others. He is the author of Empire Burlesque: High Crimes and Low Comedy in the Bush Imperium, and is co-founder and editor of the "Empire Burlesque" political blog. He can be reached at cfloyd72@gmail.com.



Artist:
Chuck U. Farley

PHILOMENE LONG'S CONTEST FOR BEACHHEAD READERS

Please send your answers to the Beachhead, PO Box 2, Venice CA 90294, or just keep them to yourself.

SUGGESTION:

Beatitude contestants should memorize the following words by the immortal John Thomas: "Don't get hung up on anything, stand above, pass on and be free." Then be prepared to repeat them when asked.

QUESTIONS:

1. Would you ever enter a bathing suit contest?
(If the answer is "Yes" the contestant is automatically eliminated from the contest)
2. a. Show me how to *act cool*.
b. Show me how to *be cool*.
c. Elucidate the difference in 25 words or less.
3. Can you reply "NO" without speaking, shaking head, etc. to the following question:
"Do you agree to throw yourself before the altar of Mollock (see Allen Ginsberg's poem)?"
4. Show me Beatitude.
5. Explain how living the Beatitudes leads to the state of beatitude?
6. Are the following statements true or false?
 - a. Be the saint on your block. -*Allen Ginsberg*
 - b. It is because I am Beat, that is, I believe in beatitude... Who knows, but that the universe is not one vast sea of compassion actually, the veritable holy honey, beneath all this show of personality and cruelty? -*Jack Kerouac*
 - c. He has scattered the proud in the imagination of their hearts and has exalted the humble. - *Mary*
 - d. Blessed are the peacemakers, for they shall be called children of God. Blessed are they who are persecuted for righteousness' sake, for theirs is the kingdom of heaven. -*Jesus Christ*
 - e. Power to the people. -*Patti Smith*
 - f. Work out your salvation with diligence. -*Buddha*
 - g. Walk close to the earth. Sing close to the body. -*Stuart Perkoff*
 - h. There is no road. We take it. -*Philomene Long*
 - i. Go naked. Take nothing. -*John Thomas*

SICKO — THE MOVIE

By Karl Abrams

Michael Moore has done it again Venetians. His documentary film "Sicko" about America's dysfunctional healthcare system will make you laugh and cry for 2-hours straight as you come face to face with the countless and absurd failures of our profit-driven corporate health care system. Using a variety of now legendary Moore-esque techniques, we are taken on a long overdue epic journey dramatizing simultaneously the heart-rending problems faced by 47 million uninsured Americans (13%) and the shameful, cost-cutting, obscene profit driven corporate treatment of the rest of us who have health insurance.

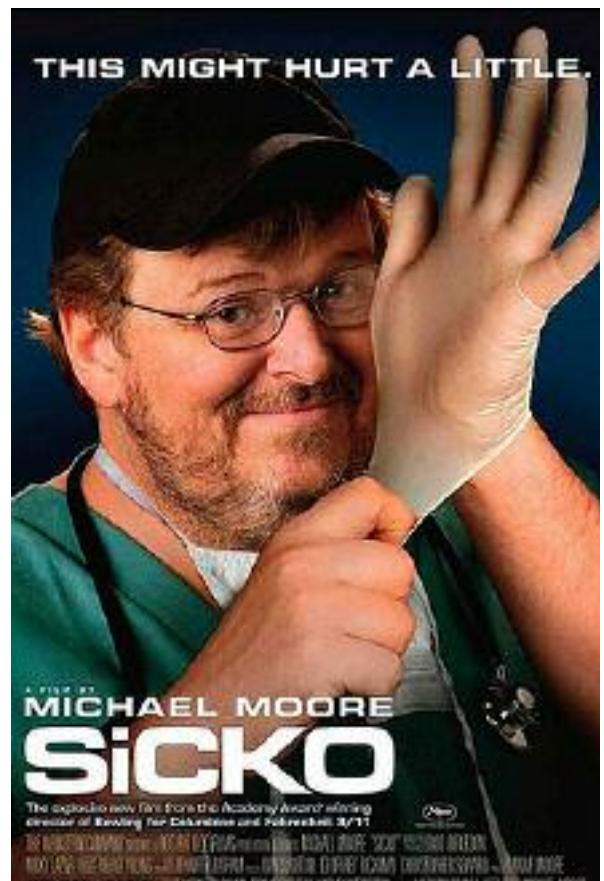
Moore shows how former and disgusted HMO employees were given bonuses to deny treatment to people who thought they were insured. He tells the story of an insured woman who learned that she would have to pay for her emergency ambulance to the hospital because she did not get the trip pre-approved.

Moore has no hesitation in demonstrating, time and time again, the failures of the American system and the amazing successes of the French,

Cuban, English, and Canadian health care programs. Single-payer health care works in other countries and does so with a compassionate efficiency that makes us all wonder why it took this long to realize. Moore asks why Ronald Reagan's rantings during the 1950's about the evils of socialized medicine were so convincing to virtually all of America. Was it out of such fear mongering that America's health care system has slipped over the years to just above Slovenia? This film will in convince you, I believe, to join a new struggle to convince our politicians that if single-payer health insurance works in so many other countries, why not here in America.

Instead of 31% of every "health dollar" going to corporate profit, a mere 3% will allow single-payer insurance to work efficiently. (Moore points out that opposition by most of our politicians results from their being bought out long ago by the drug-health care corporate complex).

This film is a must-see. It clearly shows how our present health care system is a failure and will remain antiquated, selfish, and profit-driven. Go see the movie, wipe away your tears, and get involved in the health care revolution of the 21st century.



Venice Food Not Bombs proudly presents

Howard Zinn's MARX IN SOHO

with Jerry Levy as Karl Marx

Imagine all Karl Marx would have to say after one hundred years of just being able to march.

Historian and activist, Howard Zinn is most well known for his alternative portrait of American history, "A People's History of the United States." This tackles so many dimensions of Marx. It is a MUST SEE!

Performance at 7:30 Dinner served at 6:30

On Friday, August 3rd at

Venice United Methodist Church Peace & Justice Center
2210 Lincoln Blvd, Venice CA 90291

Suggested Tickets Donation \$15 dinner donation \$5

Mars in Soho gives the audience a rare glimpse of a Marx seldom talked about. Marx "the man" - the pedantic Marx, the vindictive Marx, the loving family man, Marx as humanist, and a Marx that can laugh at his enemies at the same time he expresses outrage at social injustice. The play offers an entertaining and thorough introduction to any person who knows little about Marx's life, while also offering valuable insight to students of his ideas.

More info: www.levyarts.com
Venue Contact Info: venicefoodnotbombs@gmail.com or 310-365-0985

Asking abused kids to speak up

There's still time to see Project Nightlight's billboard on Abbot Kinney offering hope and a child abuse hotline.

Project Nightlight is a Venice based non-profit organization, which inspires children to speak up if they are being abused. Project Nightlight hopes to create more awareness and help more teens reach out. Adults are encouraged to get involved as well.

Project Nightlight collaborated with Venice artist LeeAnn Goya to design the billboard. It features the child abuse hotline alongside a cartoon-like drawing by Goya saying, "The light in a child is love." The billboard on Abbot Kinney Blvd. and Westminster Avenue will be up until August 15th.

The organization offers several awareness programs for children and teens in L.A. County. Project Nightlight also offers programs for children and teens recovering from abuse, such as granting wishes or providing lessons for them.

The organization was founded in 2003 by child abuse survivor, Stacia Oemig. Because of the abuse in her own past, Oemig knew first hand about the fear and shame that almost always prevents children from reporting abuse. In the United States, less than 0.1 percent of all abuse is reported by the child. Most abuse is reported by teachers and it is usually only abuse that can be seen by others that is reported, such as bruising on the arms and face. Unfortunately most physical and sexual abuse is never reported because only the victim knows that it is occurring.

In less than four years, Project Nightlight has posted 500 billboards advertising the child abuse hotline and touched the lives of hundreds of Los Angeles children.

Adults don't report abuse because they don't want to offend the abuser who may be a neighbor, friend, co-worker or relative.

Project Nightlight is actively seeking volunteers and donations. Go to www.projectnightlight.org or call 310-991-1852.

For More info contact: kathyleonardo@msn.com or (310) 428-1109.

1st Fridays

Donate for Venice

The Merchants of "First Fridays" are happy to provide in-store bags in which shoppers or merchants may deposit canned food items to benefit the underserved population of the Oakwood Area of Venice.

Please consider bringing:

- Canned tuna
- Canned chicken
- Vacuum foil packed fish/meats
- Canned protein items
- Canned sugarless or low sugar fruit
- Nutritional bars

Cliff McClain, the Manager of the: Vera Davis McClendon Youth & Family Center 610 California Avenue (corner of Electric Ave.), expressed tremendous appreciation and said that the center gives out free food twice a month, and that the lines are quite long.

Design Donated by: Jagmedia.net

Space donated by the Free Venice Beachhead

Stalin, Hitler, Bush... if the end result is the same what's the difference?

PATRIOTISM is FASCISM!
(both words mean 'love of country')
It's a shame flag-wavers don't have that same love and respect for democracy, but then, "you cannot serve two masters," says Jesus/Luke 16:13-15

www.Ihatefascism.com
Time to stop fascist bible-thumpers

THE THIRTY-FIRST ANNUAL FESTIVAL of the CHARIOTS

10 a.m.

VENICE BEACH • SUN. AUGUST 5

Aug.
1

- Wednesday 4:30-10pm - **Ray Hotel Hearing** - at the West L.A. Area Planning Commission - Henry Medina Parking Enforcement Facility, 11214 W. Exposition Blvd. - 2nd Floor (at Sepulveda)

Aug.
2

- Thursday 7:30pm - **Queen Ida and Her Zydeco Band** w/Hacienda Bros. Santa Monica Pier. FREE

Aug.
3

- Friday, 6 - 10 pm, **First Friday on Abbot Kinney Blvd.** - stores open until 10 pm.
- Friday 7:30 pm, **Howard Zinn's play, Marx in Soho**, Dinner served 6:30 p.m., Venice United Methodist Church 2210 Lincoln Blvd, Donations are \$15 for the show & \$5 for dinner. Proceeds to Venice Food Not Bombs.

Aug.
4

- Saturday 2:30 pm, **Poet's Spirit**, open mic w/dj, all ages, all styles, One Love, The Learning Garden, 13000 Venice Blvd. more info-beharmony@yahoo.com

Aug.
5

- Sunday 9:30 am til noon - **Lincoln Place Tenant's Assoc.** - Special 20th Anniversary Celebration with potluck-. Penmar Park Rec. Center Child Care Room, 1341 Lake Street.
- Sunday 10 am - 3 pm - **Mar Vista Celebrates 80 years** - Join our neighbors, and exiled Venetians. Music, poets, dancers, food, arts and crafts. Grand View Blvd., between Venice Blvd. and Mitchell Ave.

Aug.
9

- Thursday 7:30 pm - **Arrested Development and the Agape International Choir**. Santa Monica Pier.

Aug.
10

- Friday-Saturday, 8 pm - **The Green Piece** - Electric Lodge presents the first a of multidisciplinary performance events exploring our relationship to our environment. \$10 general, \$5 students

Aug.
11

- Saturday - SPARC's **Year of Women's Exhibitions** continues with Spiritual Warriors: an Exhibition on Ancient Philosophies featuring works by Martha Ramirez-continues through August - 685 Venice Blvd. 822-9560
- Saturday 12-5pm - **Oakwood Community Picnic and BBQ Cook Off**. People will come from all over our community and break bread together. Compete in the Cook-off for fantastic prizes, taste some of the best BBQ in Venice made by Fire Captain Jerry Johnson and crew. Music and activities for the kids. oakwoodBBQ@grvn.org. Venice Neigh. Council.

Aug.
15

- Wednesday 6:30pm - **Plagues & Pleasures On The Salton Sea** ('06, 71m) at 9pm - Chris Meltzer and Jeff Springer cover the historical, economic, political, and environmental issues that face the sea. John Waters narrates. Filmmakers will be present. Plus: Desert Dreamers ('06, 54m) at 8pm - Frank Suffert's life affirming portrait of Mojave Desert's eccentrics following their dreams. Live music 6:30pm: Paul Litteral, master trumpeter.

Aug.
16

- Thursday 7:30pm - **An Evening With Patti Smith** - nothing in your life is important enough to miss this historic event: the Patti Smith Group free under the stars. Santa Monica Pier.

Aug.
17

- Friday at 8pm; Saturday-Sunday at 7 pm Shakti Dance Company presents **Stree Kathaa** - Three tragic heroines from the Ramayana—their untold stories in original choreography by Mythili Prakash. For reservations, call 310-823-0710. Electric Lodge \$25 general, \$18 students w/ID.

Aug.
18

- Saturday 7:30 pm - **An Evening with Maureen Cotter** - Cotter returns for her summer tale-spinning extravaganza at Beyond Baroque. She has been working for the past five years writing about her first 25 years, developing the work at Beyond Baroque. She's a graduate of the Pasadena Playhouse, a long time Venice resident and civic activist, and has been called "the Deviant Diva of Venice."

CommUnity Events

— by the numbers



Aug.
20

- Monday 8 pm - **Suzy Williams and Her Solid Senders** - teach old standards new tricks, but it's their originals that will bring you back for more - Temple Bar, 1026 Wilshire Blvd, Santa Monica (two sets at 8:30 & 9:30 pm). Admission is \$10.

Aug.
23

- Thursday 7:30 pm the **Holmes Brothers and Carrie Rodriguez** bring Southern roots rock to the Santa Monica Pier. Free.

Aug.
24

- Friday, 7 pm; Saturday-Sunday, 12 noon - **The Broad Humor Film Festival** - Women write and direct. Electric Lodge

Aug.
26

- Sunday 6:30 pm - **Joke Artist Live** - subversive performances by cutting edge comedians - produced by Paul "The Aristocrats" Provenza & Brian Baldinger-the Marsh opens with psychedelic rock. SPONTO

Aug.
28

- Tuesday 7 pm - **URPOMES** - Sponto's "kNOW rules" poetry-spoken word series, win \$50 for your poem SPONTO

Aug.
29

- Wednesday, **Roger Beebe: Experiments, Documents, Wisecracks** - Including S A V E ('06, 5m) a riddle posed in the form of architecture. (Rock/Hard Place) ('05, 6m) - The Strip Mall Trilogy('01, 9m) Super-8mm - Famous Irish Americans ('03, 8m). Live music 7pm: Moses Campbell.

Aug.
30

- Thursday 7:30 - **An Evening with Los Lobos** - These Eastside Giants rock as hard as anyone. Bring two pairs of shoes. the Santa Monica Pier.

Send Calendar listings to
Calendar@freevenice.org
If you can afford an ad, please buy one!

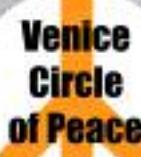
Location Guide

- Abbot Kinney Public Library, 501 S. Venice Blvd, 821-1769
- Beyond Baroque, 681 Venice Blvd. 822-3006
- Electric Lodge, 1416 Electric Ave, 306-1854, max10@electriclodge.org
- Hal's Bar and Grill, 1349 Abbot Kinney Blvd., 396-3105 - www.halsbarandgrill.com
- Pacific Resident Theatre, 703 Venice Blvd. 822-8392 - www.pacificresidenttheatre.com
- SPARC - Social and Public Art Resource Center, 685 Venice Blvd. 822.9560 x 15.
- Sponto Gallery, 7 Dudley Ave, Free, 306-7330, pfsuzy@aol.com
- The Learning Garden, 13000 Venice Blvd.
- Westminster Elementary School, 1010 Abbott Kinney Blvd. 310-606-2015

Ongoing Events

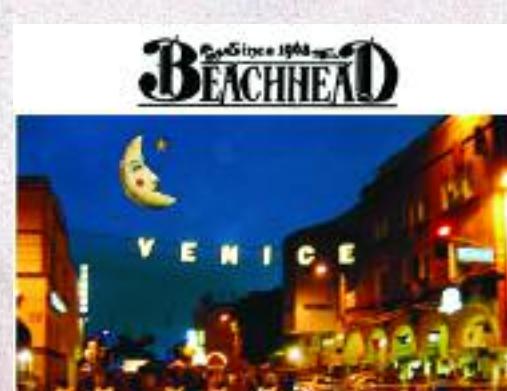
- Every Tuesday 10:30 am – **Toddler Storytime!** - Abbot Kinney Library.
- Every Tuesday 2 pm, beginning June 26 – **Teen Summer Reading** – 1st session: Create a wallet out of duct tape. Abbot Kinney Library.
- Every Friday 5 pm – **Peace and Justice Vigil** at the Venice Circle, Main St. and Windward Ave.

Peace Vigil



5pm Fridays

Look Cool, and Be Cool! (for only \$15.)



Specify size: Kids • S • M • L • XL • XXL

Men or Women's style

Free delivery within Venice, others include \$3 for S & H

Send check to Beachhead, P.O. Box 2, Venice 90294